

16. Dezember 2009

Architekturvisionen

//Abb. Nr. 351; Abb. Nr. 352–458//

- 351. Rebusbild, aus der Wiener allgemeinen Theaterzeitung
- 352. Weltausstellung New York 1939, 'Road of Tomorrow', Pavillon der Ford Motor Company
- 353. Weltausstellung New York 1939, 'Road of Tomorrow'. Besucher beim Betrachten des 'Futurama'-Modells
- 354. Stadtzentrum von Cumbernauld, Schottland
- 355. Thomas Struth, Beaugrenelle, Paris, 1979
- 356. Squatter-Hütten, Paris, Nanterre, Bidonville, 1969
- 357. Mexico City, Paseo de la Reforma, Aufnahme 1910
- 358. Mexico City, Paseo de la Reforma, Aufnahme von 1955 (dieselbe Sicht, etwa derselbe Standort)
- 359. Alberto Cruz/ Amereida, Escuela de Valparaiso, Chile, 1970
- 360. Hansa-Viertel, Berlin, 1930
- 361. Hansa-Viertel, Aufnahme, 1962
- 362. Levittown, NY 1949
- 363. New York City, Sixth Avenue, Blick von der West 51st Street nach Südwesten
- 364. Cesar Pelli and Associates, Petrona Towers, Kuala Lumpur, Malyasia 1997 (kaum fertig gebaut, schon Kulisse oder gar wichtigster Nebenakteur im Film 'The Attrapment' mit Catherine Zeta-Jones und Sean Connery, 1998)
- 365. Hugh Ferriss, Chicago Tribune Tower, 1930
- 366. Jorn Utzon, Opernhaus Sydney, 1957–73
- 367. BBPR, Torre Velasca, Mailand, 1956–58
- 368. Junzo Sakakura, Japanischer Pavillon, Weltausstellung, Paris, 1937
- 369. Kenzo Tange, Friedenszentrum (Gedächtnismuseum), Hiroshima, Japan, 1949–55
- 370. Suteimi Horiguchi, Haus Wakasa, Tohio, 1939
- 371. Kenzo Tange, Verwaltungsgebäude der Shizuoka Press, Tokio, 1965–70
- 372. Kenzo Tange und URTEC, Tokyo Bay Plan, 1960
- 373. Kenzo Tange, Expo 70, Osaka
- 374. Kenzo Tange, Rathaus von Tokio, 1991
- 375. Lucio Costa, Generalplan Brasilia, 1957
- 376. Brasilia, Luftbild, 1986
- 377. Brasilia, Oscar Niemeyer, Regierungsviertel, 1959
- 378. Brasilia, Oscar Niemeyer, Regierungsviertel, 1959
- 379. Brasilia, Oscar Niemeyer, Regierungsviertel, 1959
- 380. Daniel H. Burnham/ Edward H. Bennett, Chicago, Ill. Stadtansicht vom geplanten Civic Center Plaza, 1880er
- 381. Otto Wagner, Entwurf für den Karlsplatz in Wien, 1909
- 382. Otto Wagner, Donaukanal Ferdinandsbrücke, Wien, 1905
- 383. Ludwig Karl Hilbersheimer, Entwurf der Hochhausstadt Berlin, 1924
- 384. Richard Neutra, Entwurf für Rush City Reformed, 1926–30
- 385. Hermann Hertzberger, Verwaltungsgebäude der Centraal Beheer Versicherungsgesellschaft, Niederlande, 1972
- 386. Moshe Safdie, Wohnanlage 'Habitat' auf der Expo 67, Montreal
- 387. Hermann Henselmann, Stalinallee (heute Landsberger Allee)

Berlin 1951-57

388. Albert Speer, Entwürfe für Berlin, Nord-Süd-Achse, 1941
389. August Sander, Reichsautobahnbrücke Neandertal, um 1936
390. Le Corbusier, Plan Voisin für Paris, 1925, Modell
391. Le Corbusier, Plan Voisin für Paris, 1925, Planzeichnung
392. Le Corbusier, Le plan Obus, Algier, 1932, Plan
393. Le Corbusier, Le plan Obus, Algier, 1932, Modell
394. Le Corbusier, Skizzen zum Generalplan für Buenos Aires, 1929
395. Le Corbusier, Skizze zum Generalplan für Rio de Janeiro, 1936
396. Le Corbusier, Immeubles-Villas, 1922
397. Le Corbusier, Maison Dom-ino, Tragskelett, 1914
398. Le Corbusier, Maison Citrohan, 1920
399. Le Corbusier, Villa Stein-de-Monzie, Garches, 1927
400. Corbusiers Haus in der Weissenhofsiedlung Stuttgart, in einer Mercedes-Benz-Werbung
401. Le Corbusier, Unité d'Habitation, Marseille-Michelet, 1945-52
402. Le Corbusier, Chandigarh, Staatssekretariat, Indien, 1958
403. Le Corbusier, Pavillon de l'Esprit Nouveau, Paris, 1925
404. Le Corbusier, Maison Jaoul, Neuilly-sur-Seine, 1953
405. Le Corbusier, Notre-Dame-du-Haut, Ronchamp, 1950-54
406. Weissenhofsiedlung, Stuttgart, 1927
407. Weissenhofsiedlung, Stuttgart, 1927, J. J. P. Oud, Häuser 5-9
408. Fritz Lang, Metropolis, 1926
409. Ludwig Mies van der Rohe, Entwurf für ein Bürogebäude, Friedrichstraße, Berlin, 1921
410. Karl Ehn, Karl-Marx-Hof, 1927
411. Lyonel Feininger, Kathedrale, aus 'Programm des staatlichen Bauhauses in Weimar', April 1919
412. Wladimir Tatlin, Denkmal für die III. Internationale 1920, Computersimulation, urbane Situation in Moskau
413. Denkmal für die III. Internationale 1920, Tatlin und seine Assistenten beim Bauen des Modells
414. El Lissitzky, Entwurf für die Lenin-Tribüne, 1924
415. Gustav Kluzis, Modell für ein Radio-Orator, 1922
416. Alexander Rodtschenko, Arbeiterclub, auf der 'Exposition internationale des arts décoratifs et industriels modernes', Paris 1925
417. Ilja Golosow, Arbeiterclub, Moskau, 1929
418. Konstantin Melnikow, Rusakow Arbeiterklub Moskau, 1927/8
419. Konstantin Melnikow, Haus Melnikow, Moskau, 1930
420. Konstantin Melnikow, Haus Melnikow, Moskau, 1930
421. Zaha Hadid, Vitra Feuerwache, Weil am Rhein, 1994
422. Konrad Wachsmann und Walter Gropius, General Panel House im Bau, 1946
423. Antonio Sant' Elia, Flughafen und Bahnhof, mit Aufzügen etc. 1914
424. Giuseppe Terragni, Casa del Fascio, Como, 1932-36
425. Bruno Taut, Entwurf, aus: Alpine Architektur, Hagen 1919
426. Bruno Taut, Glashaus auf der Kölner Werkbund-Ausstellung, 1914
427. Bruno Taut, Glashaus auf der Kölner Werkbund-Ausstellung, 1914 Innen
428. Kurt Schwitters, Merzbau, Hannover, 1933
429. Buckminster Fuller, Dymaxion House Prototyp Wichita, Kansas, aus: 'Fortune 33', 1946

430. Buckminster Fuller, Dymaxion House Prototyp Wichita, Kansas, aus: 'Fortune 33', 1946
431. Ludwig Mies van der Rohe, Haus Tugendhat, Brünn (Brno), Tschechische Republik, 1930
432. Ludwig Mies van der Rohe, Haus Tugendhat, Brünn (Brno), Tschechische Republik, 1930Ansicht von 1960
433. Charles Eames, What is a House, aus: 'Arts & Architecture', Juli 1944
434. Charles Eames, Eames House, Santa Monica, 1945-49
435. John Lautner, Chemosphere House, Los Angeles, 1960
436. Renzo Piano und Richard Rogers, Centre Georges Pompidou, Paris 1972-77
437. Eero Saarinen, TWA Terminal, Idle wild Airport (später JFK-Airport), Queens, NY; 1962
438. Frank Lloyd Wright, Milo-High-Skyscraper, 1956
439. Frank Lloyd Wright, A home in a Prairie Town, erschienen in 'Ladies' Home Journal', 1901
440. Frank Lloyd Wright, Living City, 1958
441. Frank Lloyd Wright, Modell von Broadacre City, 1934/ 5
442. Walt Disney stellt im Fernsehen Disneyland vor, 1954
443. Letchworth, die erste Gartenstadt, 'Health of the Country - Comforts of the Town', Plakat 1925
444. Tony Garnier, la cité industrielle, 1901
445. Tony Garnier, la cité industrielle, 1901
446. Peter Cook/ Archigram, Plug-in-City, 1964
447. l: Norman Foster, Hongkong Shanghai Bank, 1986, r: I. M. Pei, Bank of China, 1990
448. Nicholas Grimshaw, International Terminal Waterloo Station, London, 1993
449. Jean Nouvel, Institut du Monde Arabe, Paris, 1987
450. OMA, The City of the Captive Globe, 1972
451. Frank O. Gehry, Haus Gehry, Santa Monica, 1978
452. Frank O. Gehry, Loyola Law School, Los Angeles, 1981-84
453. Frank O. Gehry, Guggenheim Museum, Bilbao, 1997
454. Frank O. Gehry, Guggenheim Museum, Bilbao, 1997
455. Coop Himmelb(l)au, Dauchausbau Falkestr., Wien 1984-89
456. Coop Himmelb(l)au, X-Time, eine Küche, entworfen für EWE Küchen, 1990
457. Constant (=Constant A. Nieuwenhuis), Grüne Sektoren, 1962
458. Dan Graham, Video-Projektion, Outside House, 1978















PASAJE
"LATINO"







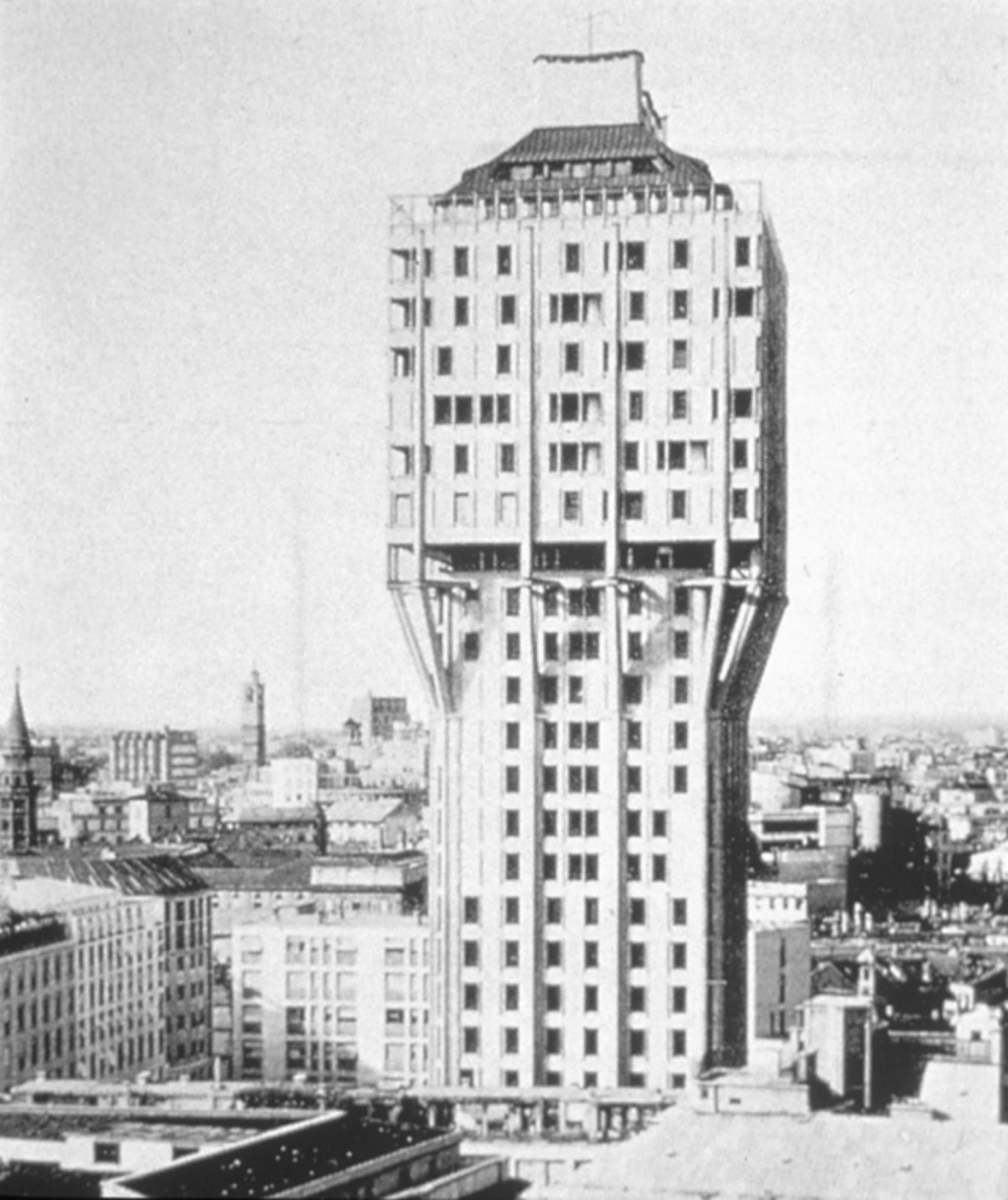




























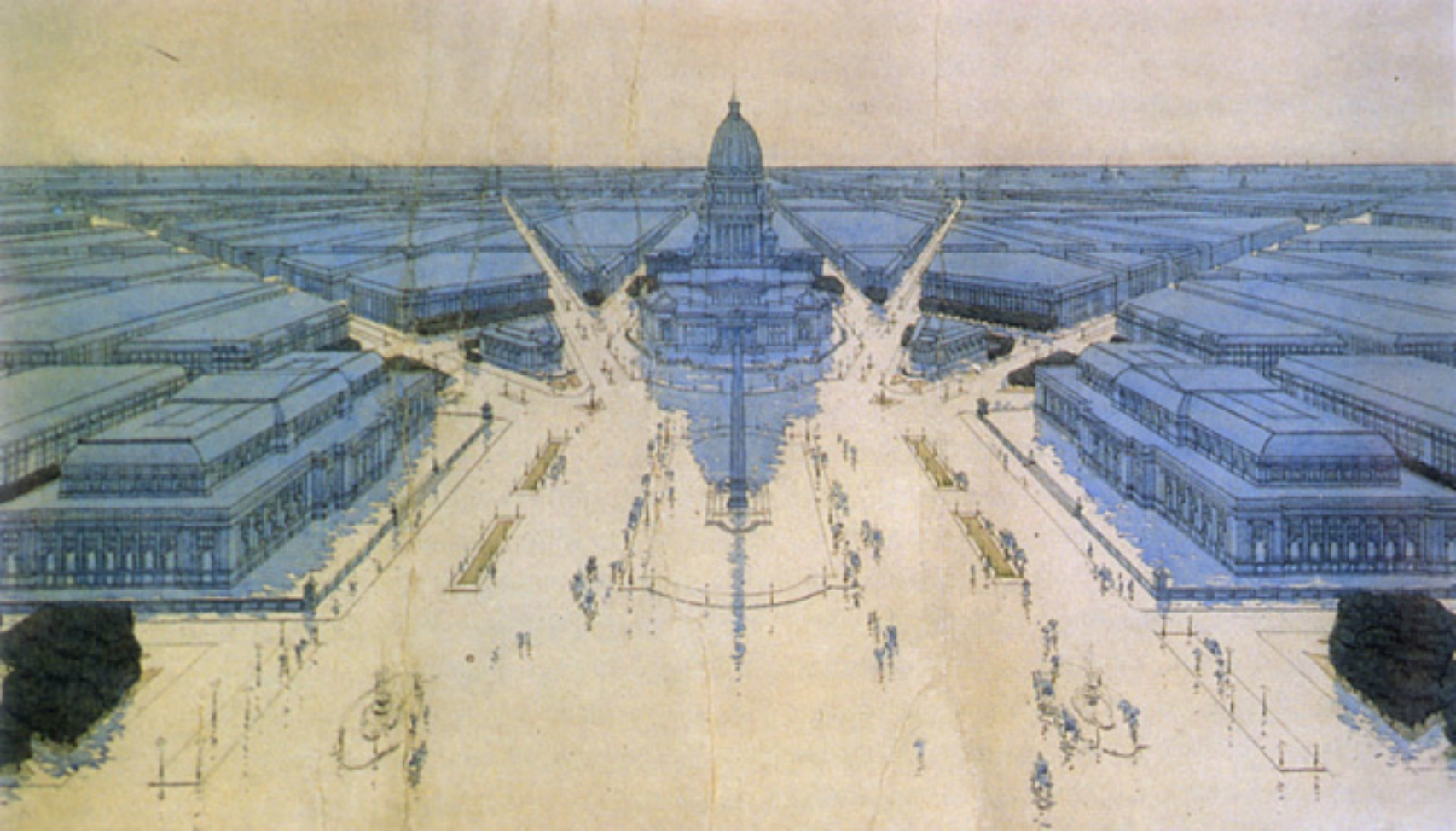
BRASILIA

LAGO DO PARANOÁ







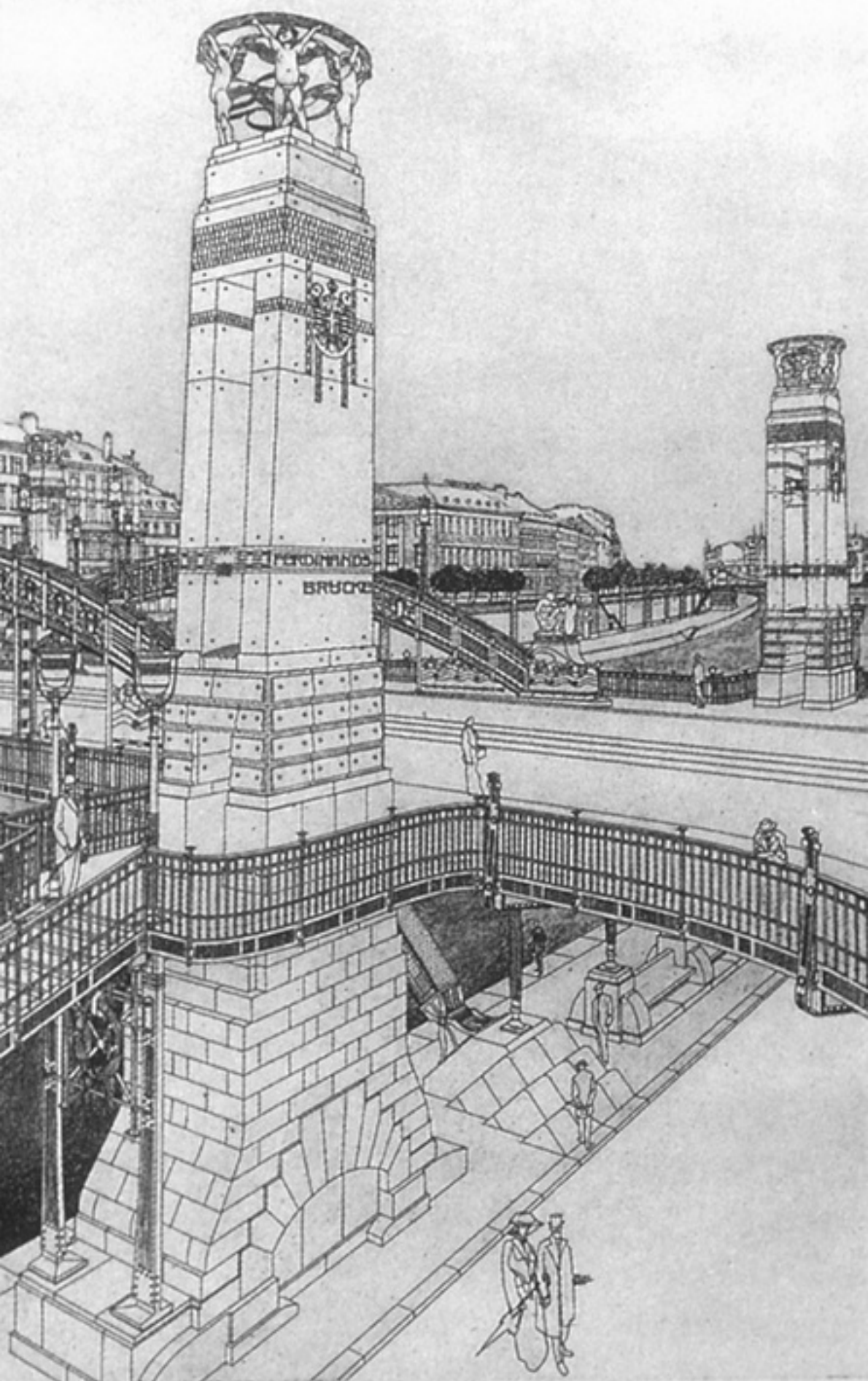




IM SEPTEMBER
WIEN 1869

DER KARLSPLATZ

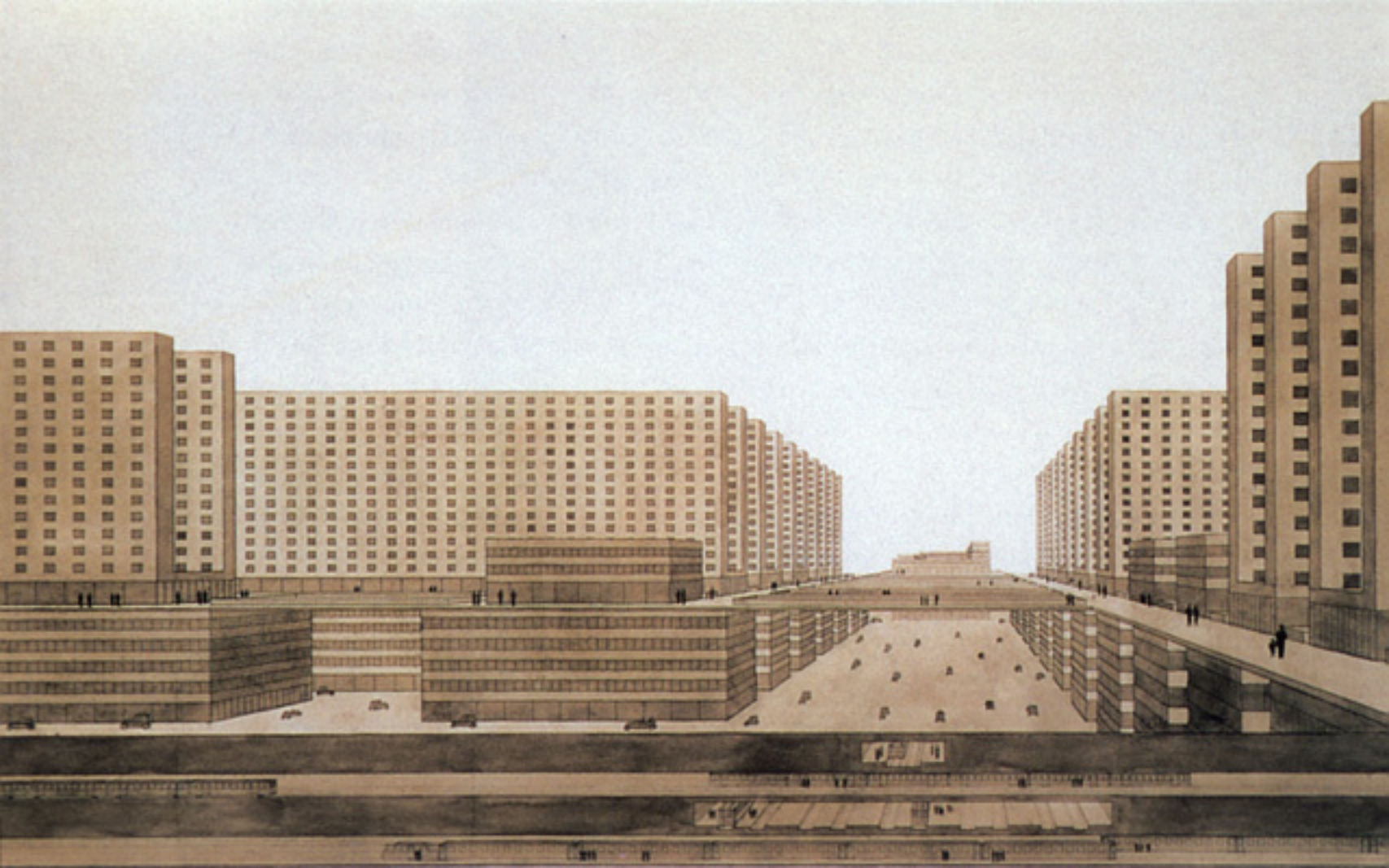
BEREITET
VON WAGNER

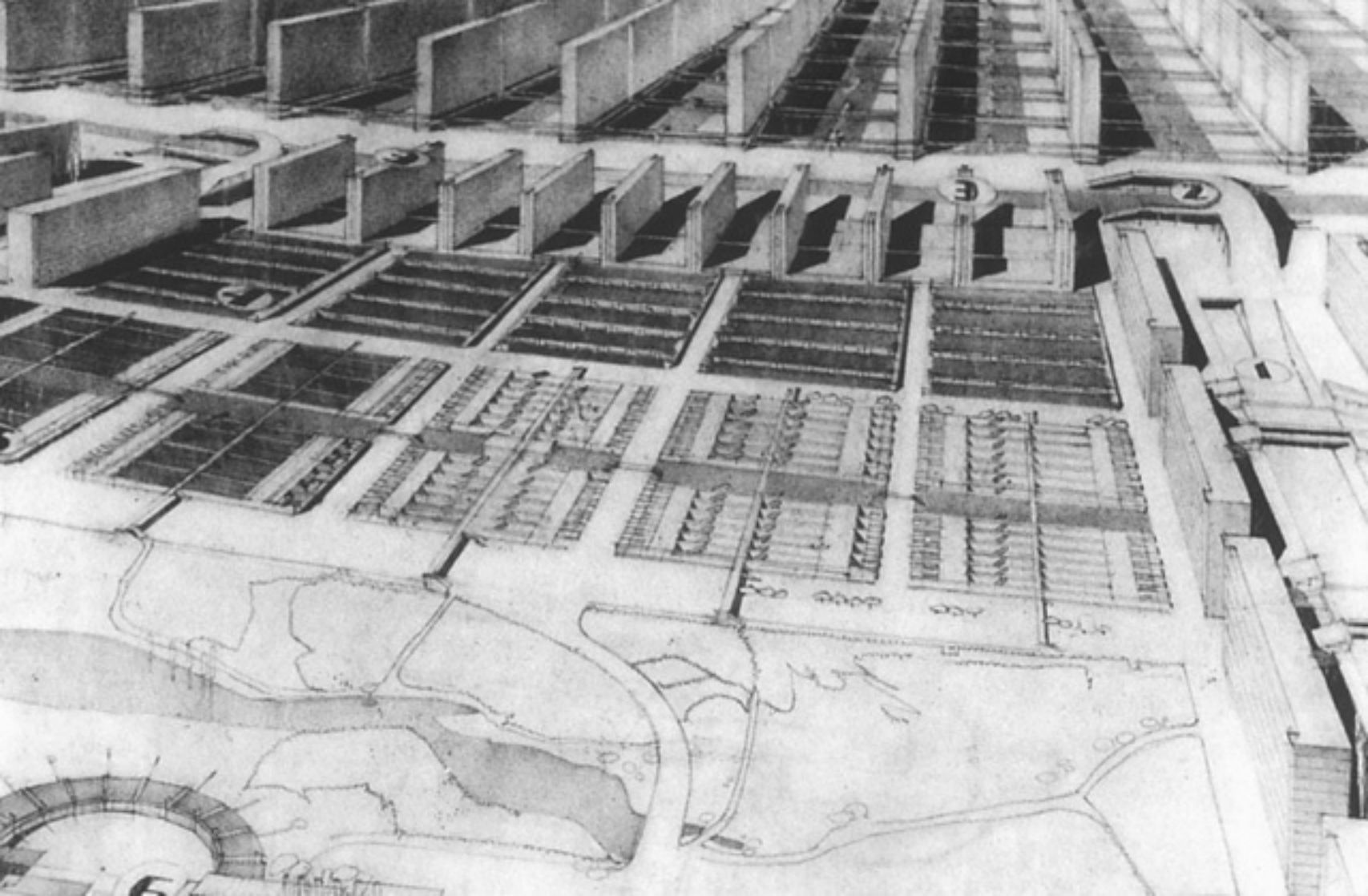


PROJEKT FÜR DEN NEUBAU DER
FERDINANDSBRÜCKE IN WIEN

PERSPEKTIVISCHE ANSICHT

OTTO WAGNER
KROEBERBAURAT







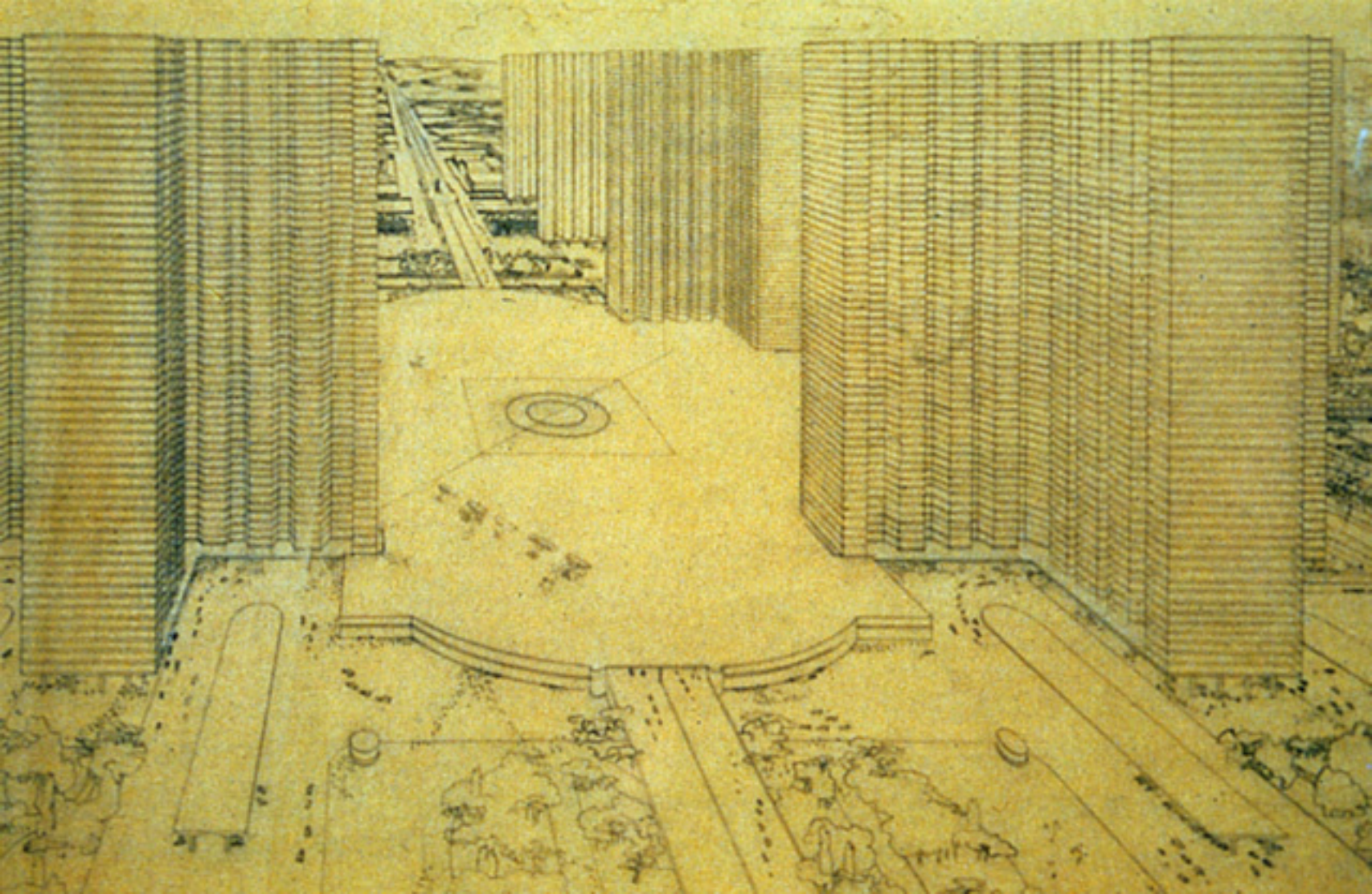


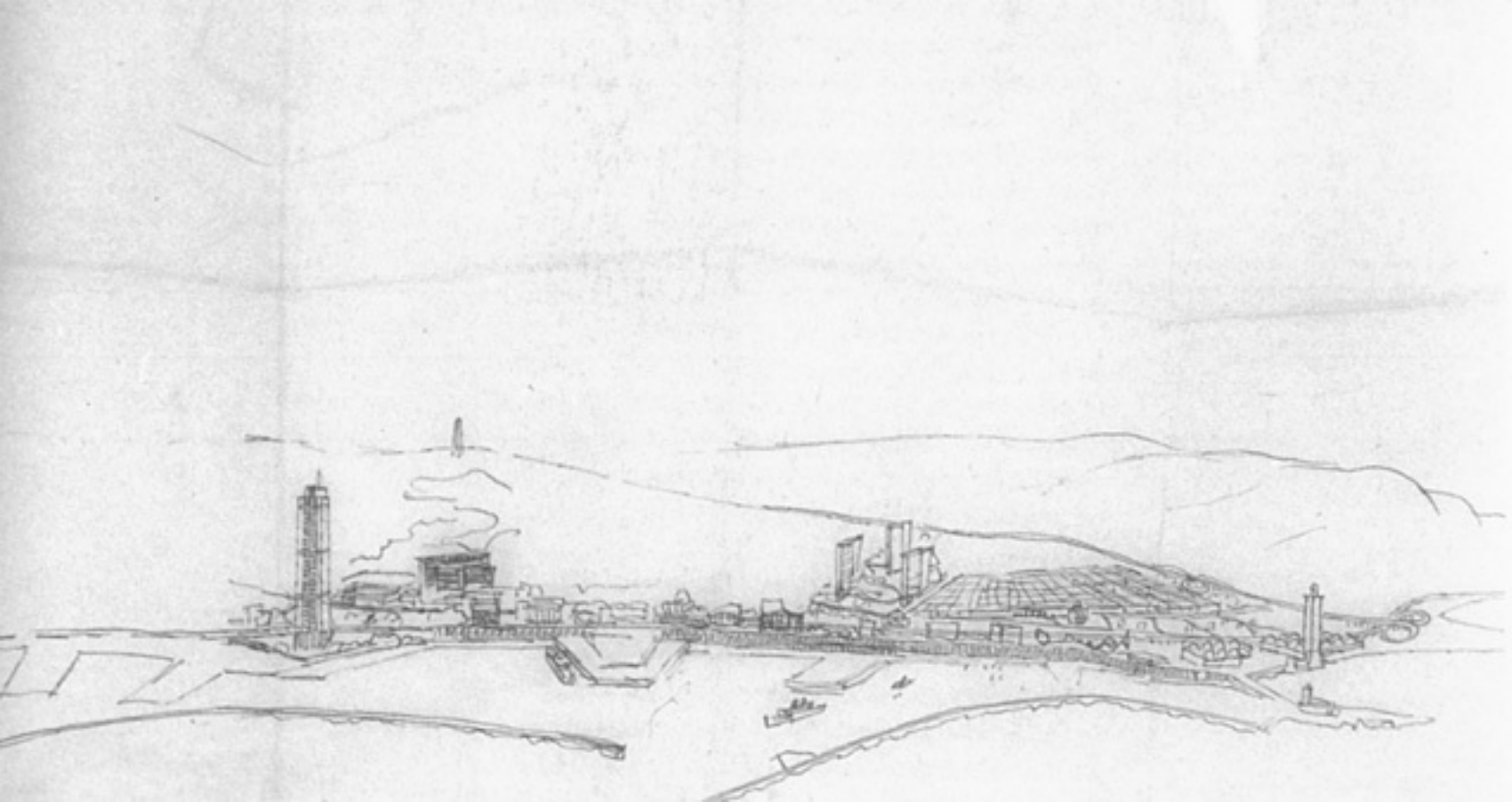




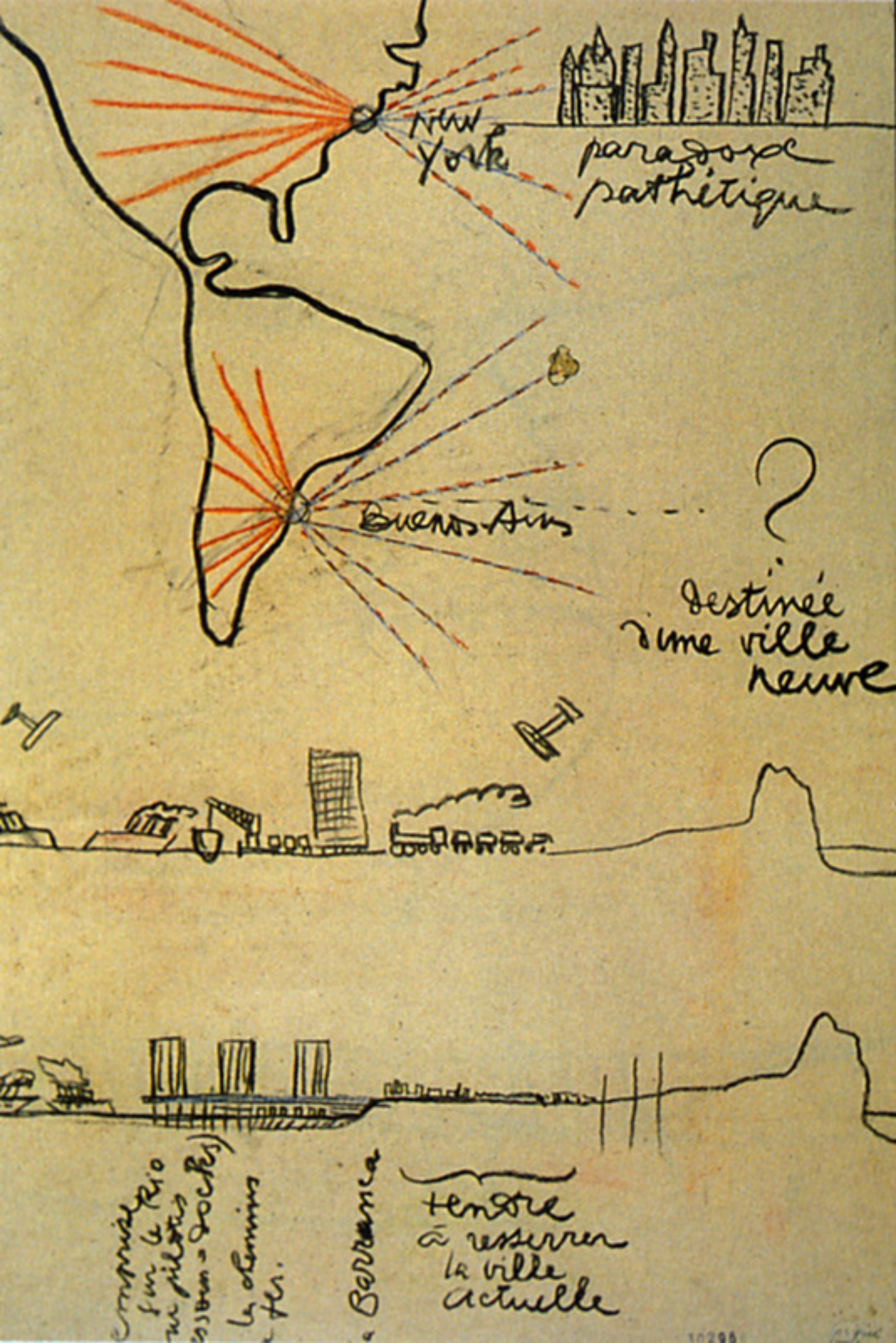












New
York

paradoxe
pathétique

Buenos Aires

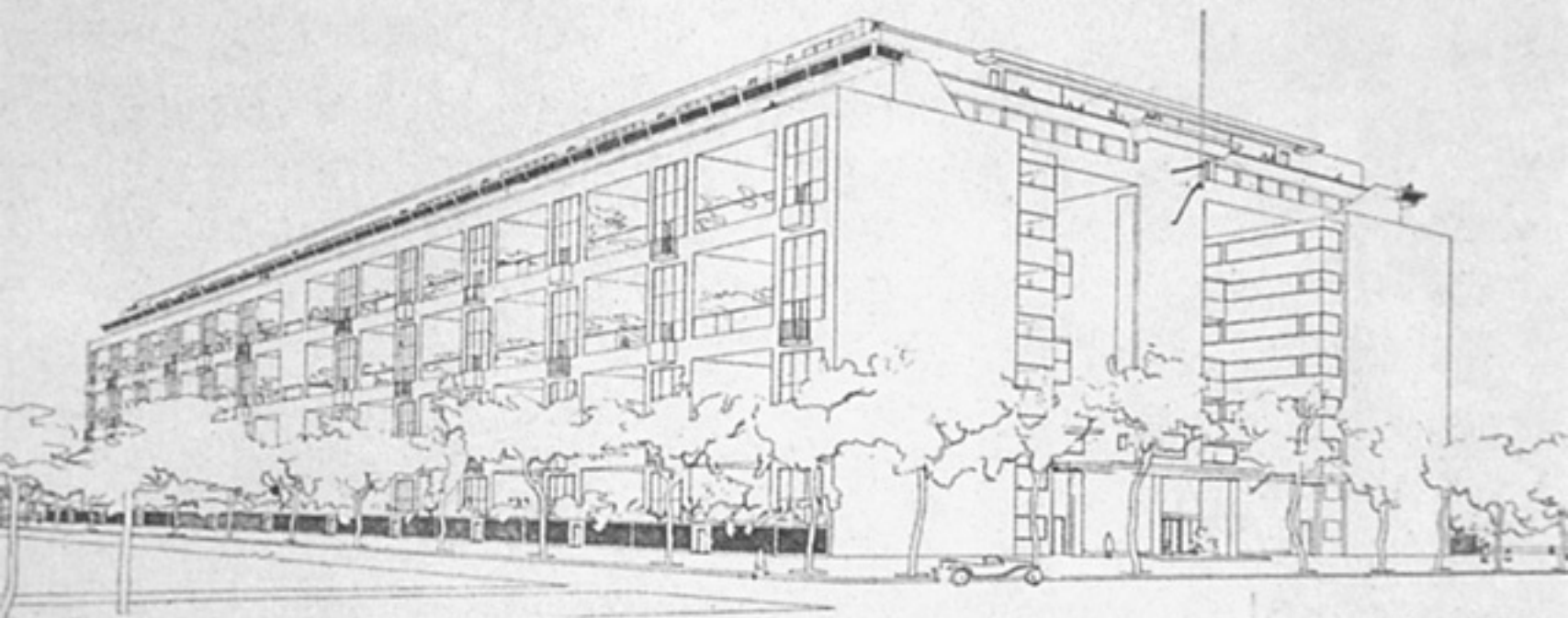
?
destinée
d'une ville
neuve

comprise
sur le Rio
un pilotes
1938 - 1940
le chemin
et.

Barranca

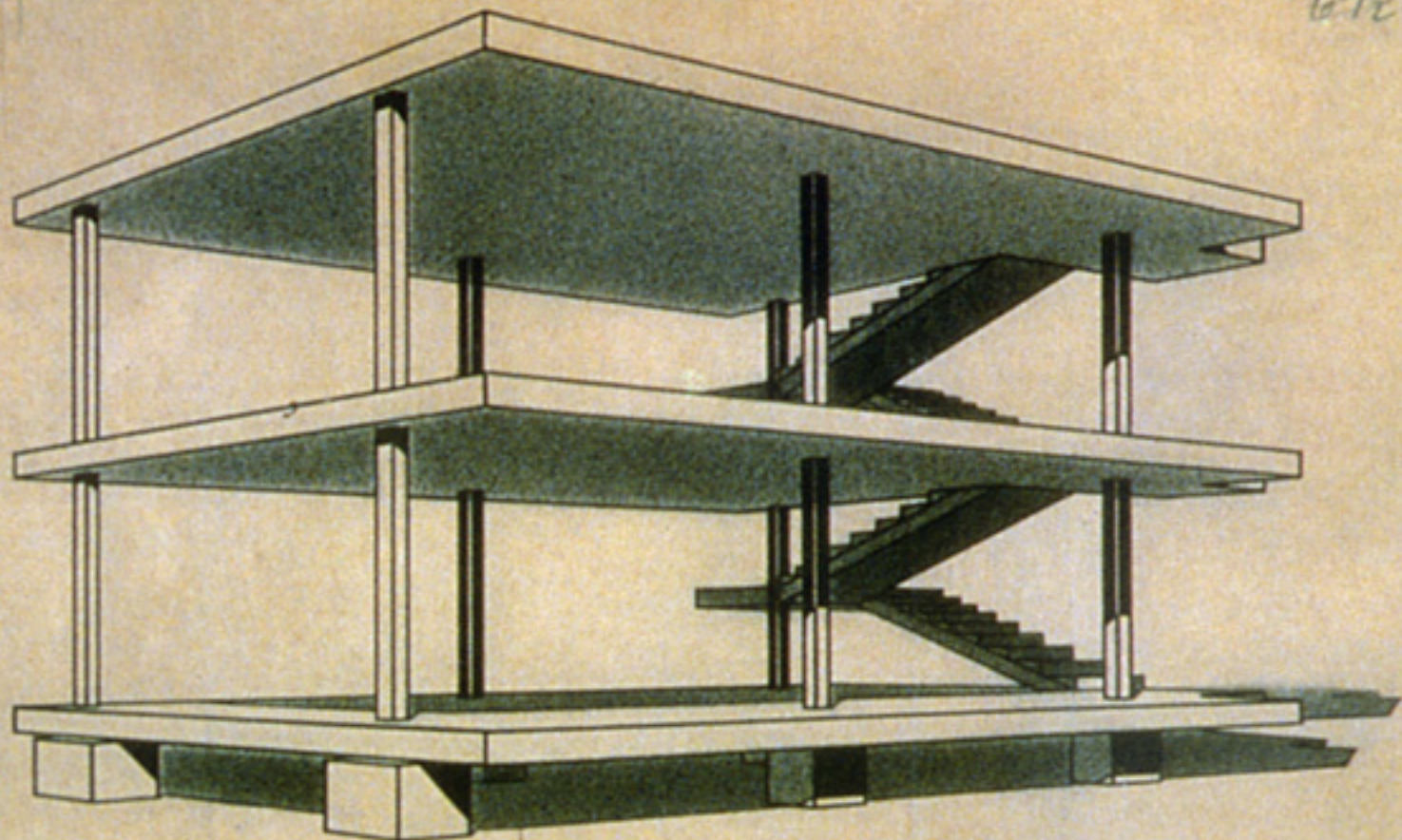
tendre
à réserver
la ville
actuelle





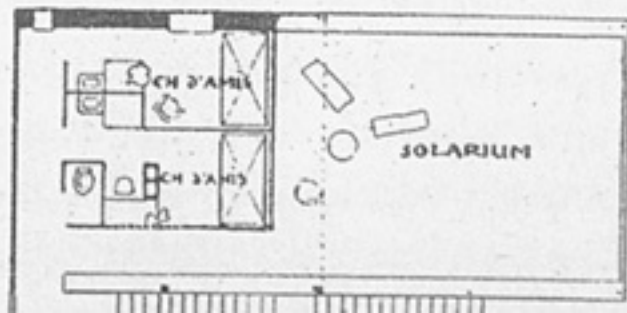
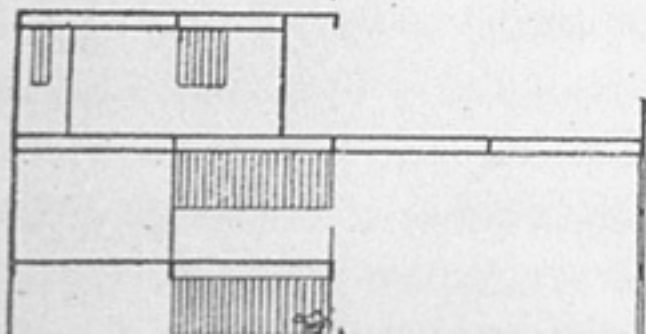
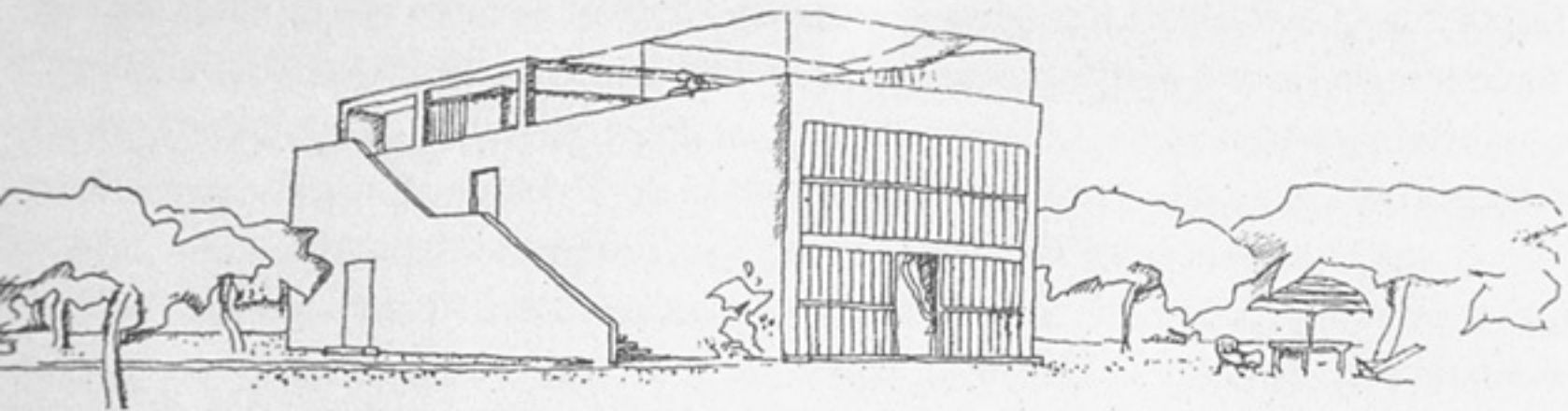
Un immeuble de 120 villas superposées

6 1/2 x 11

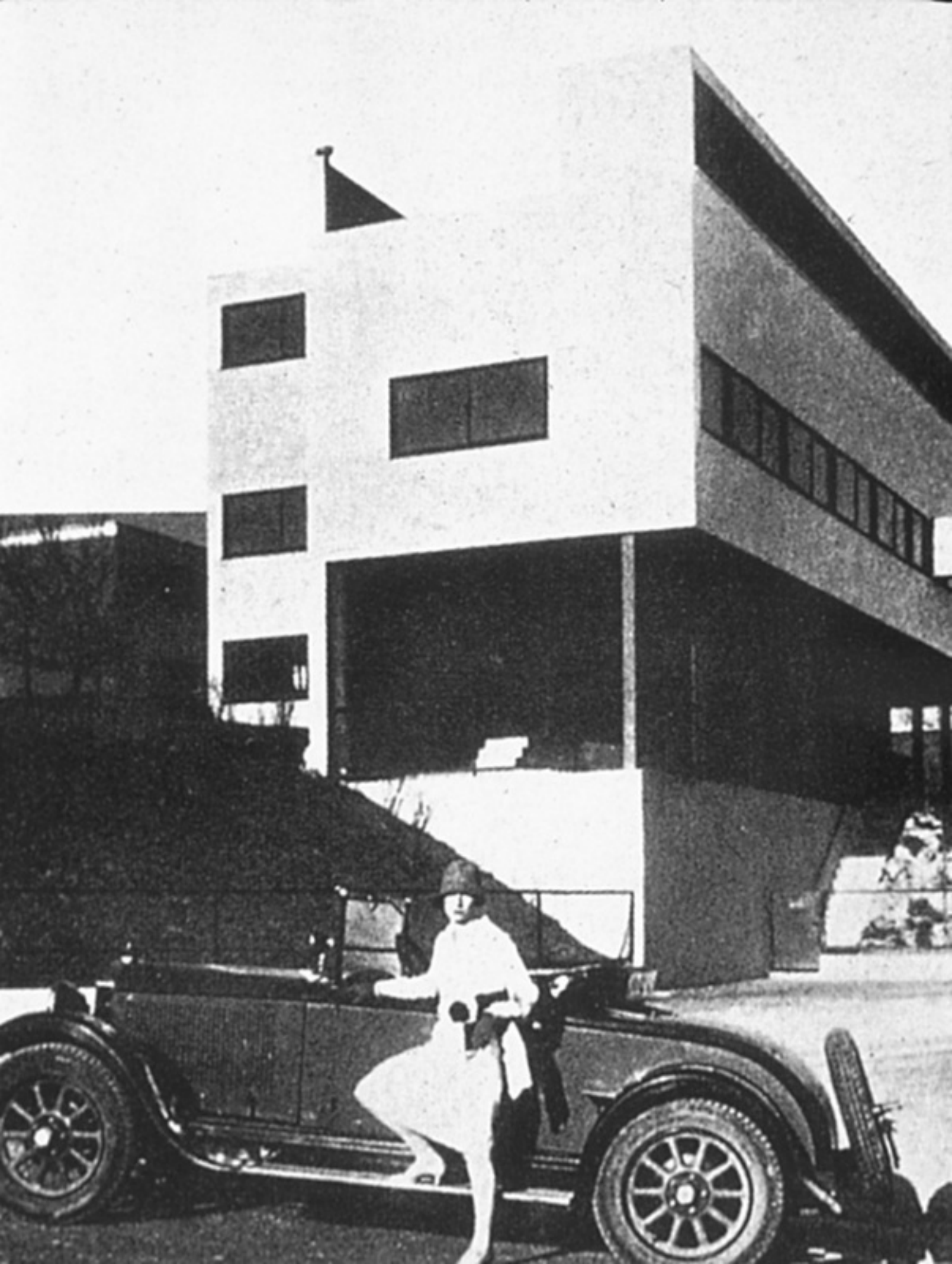


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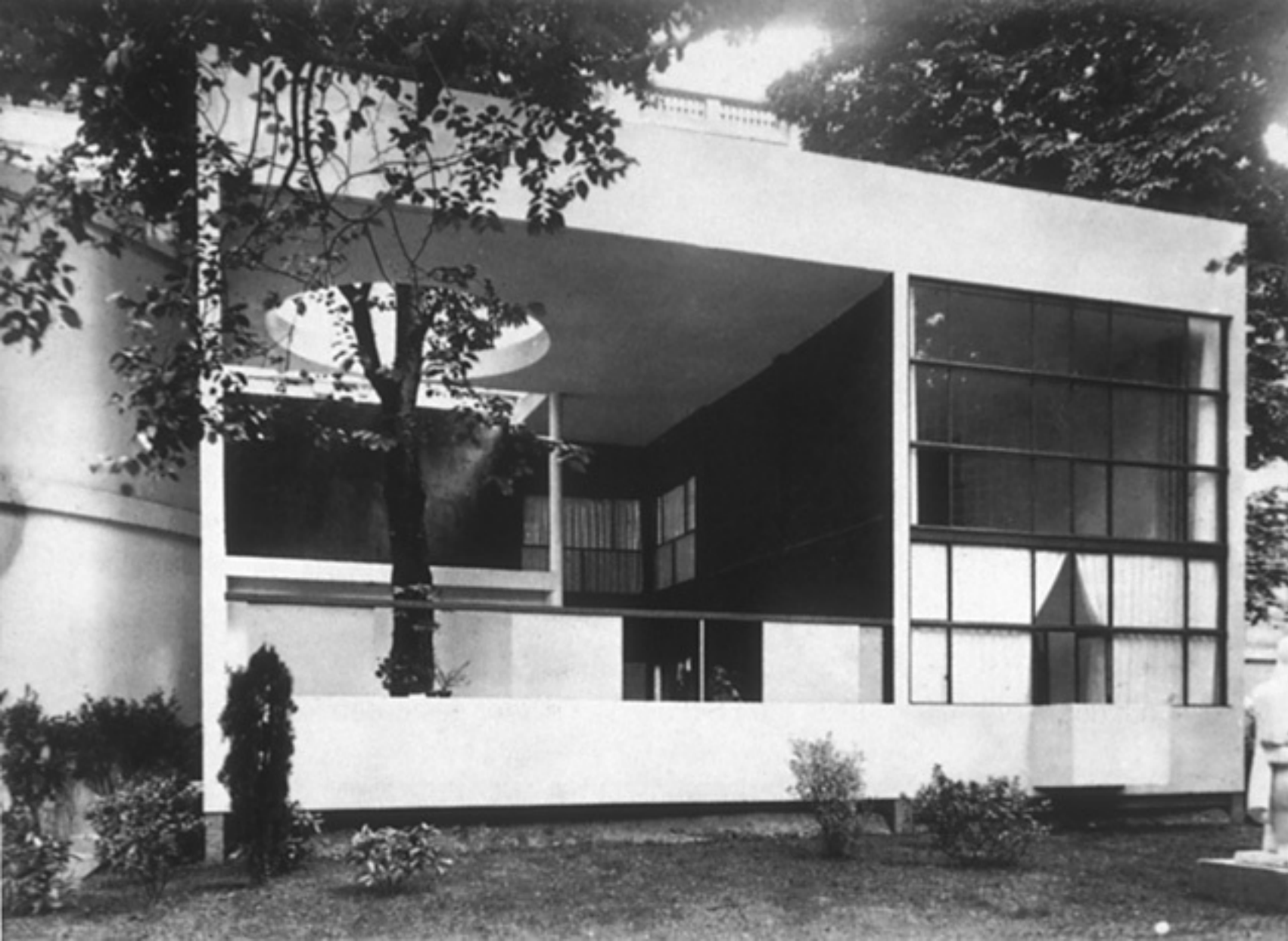






















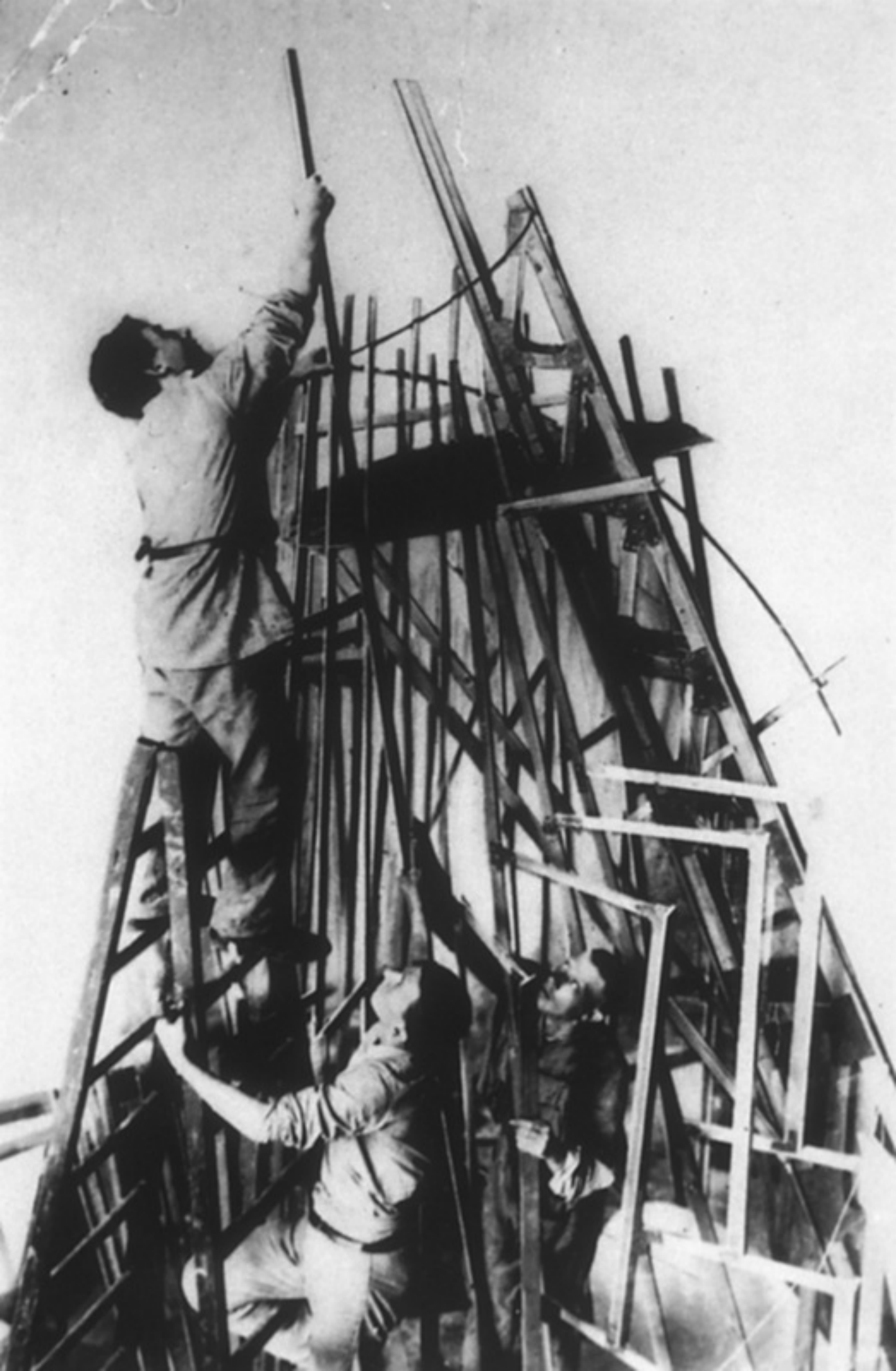




KARL MARX-HOF







ПРОЛЕТАРИИ



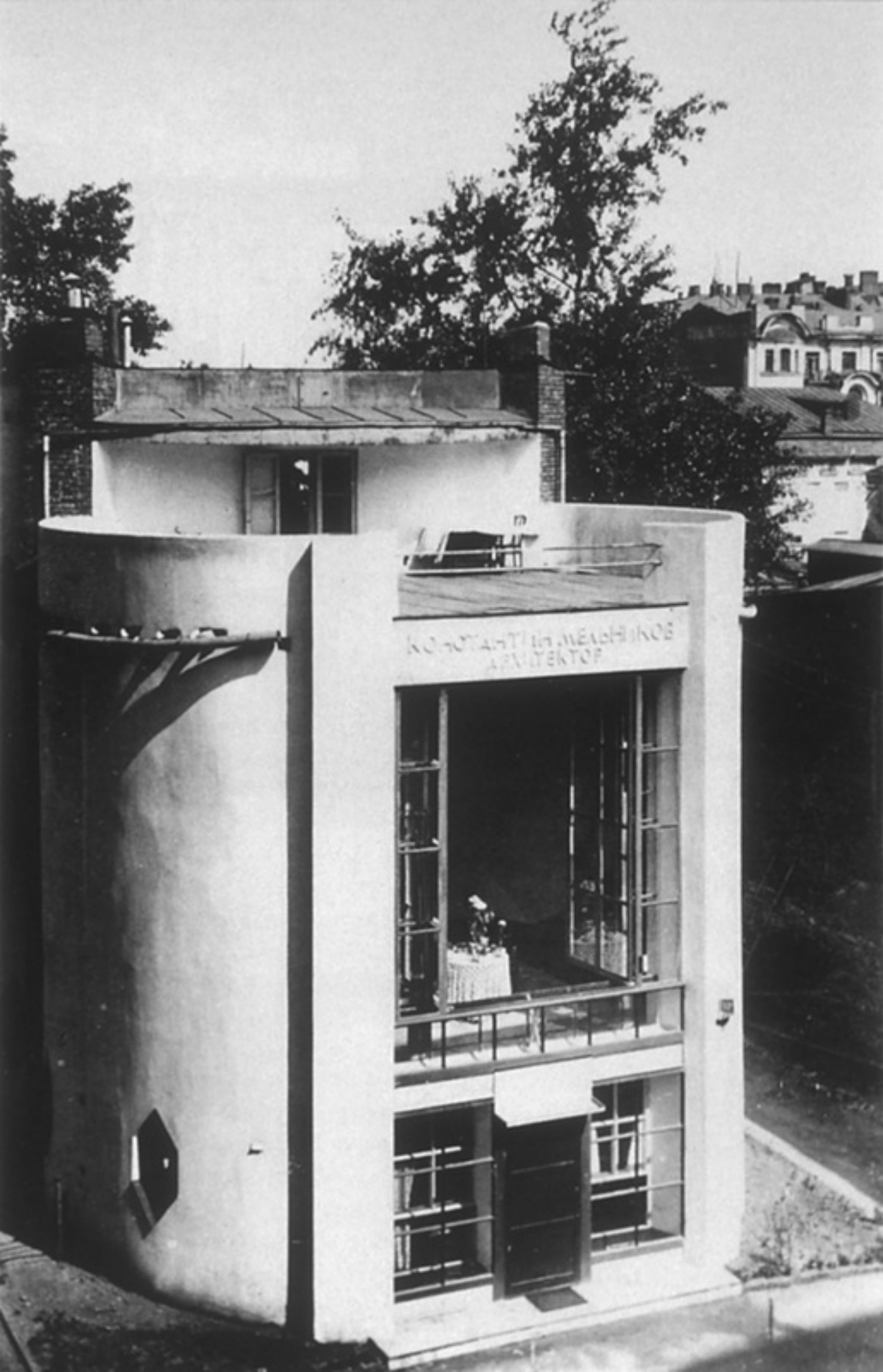








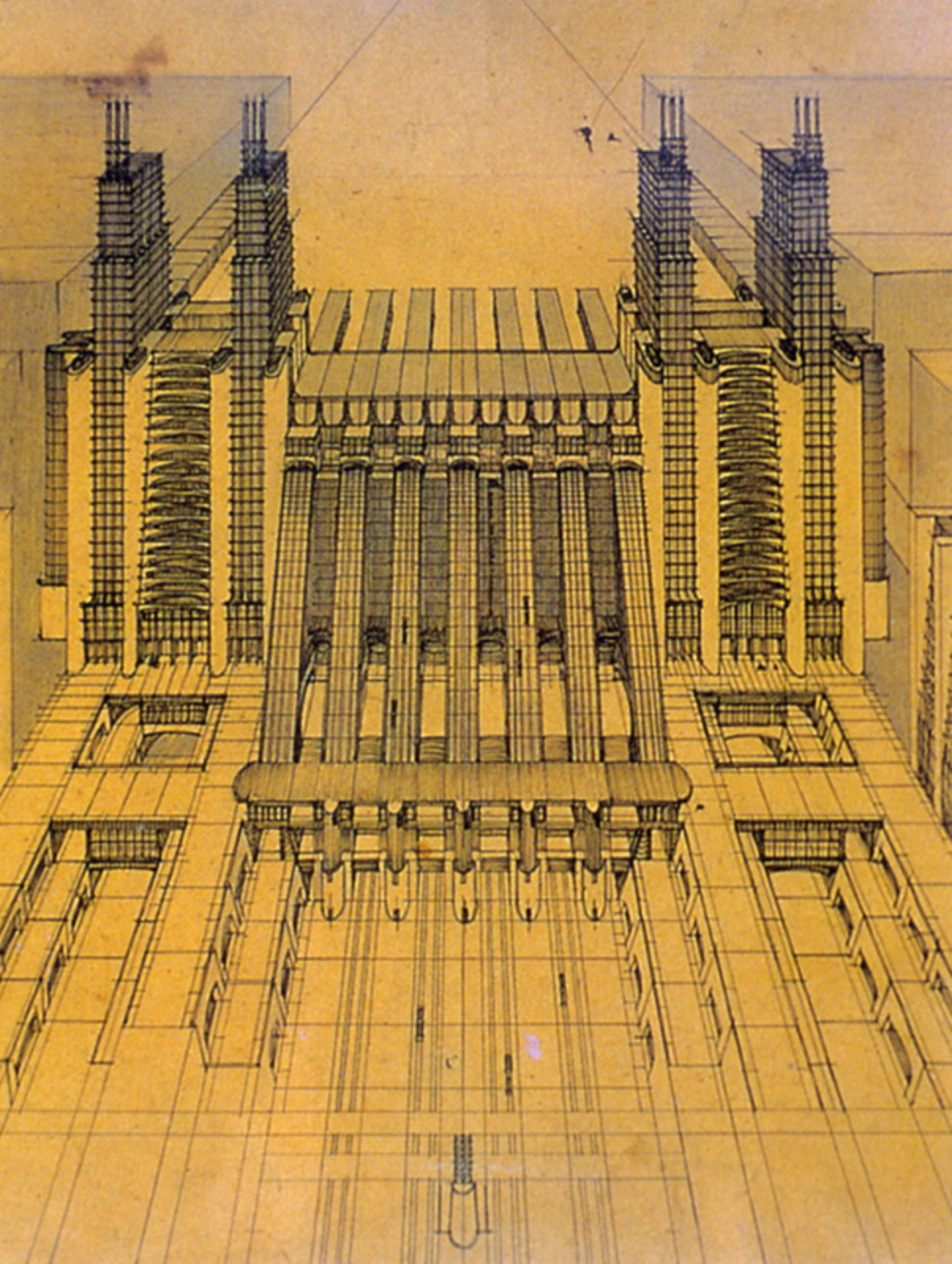




КОНОТАНТИН МЕДИКОС
АРХИТЕКТОВ







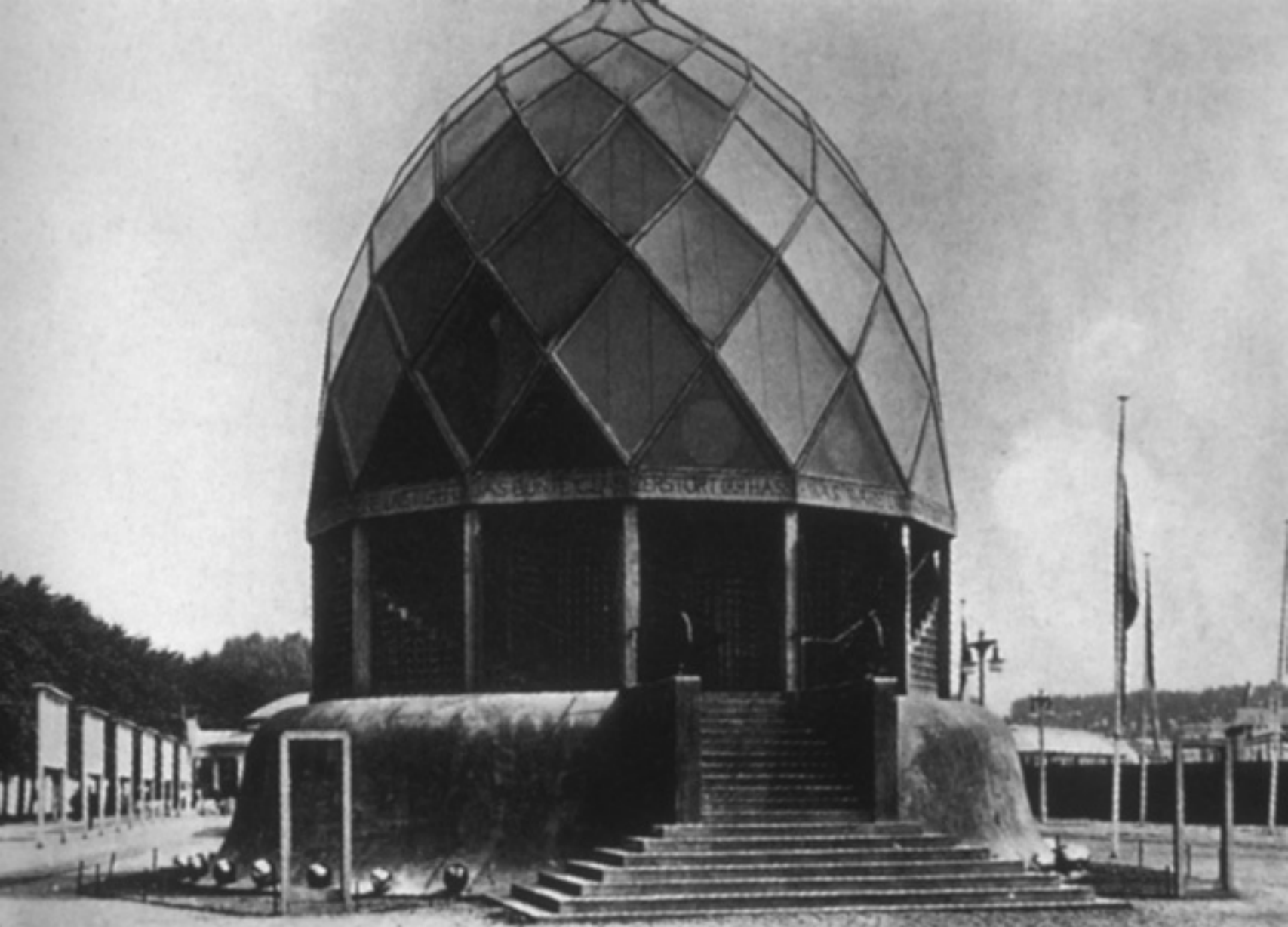




SCHNEE
GLETSCHER
GLAS

Pienen
im eigenen Lese
und Schnee
überlaut und ge-
schmückt mit
Umarmungen, Blü-
chen und Blüten
von goldenem Glanz
- in Dampfbildern -

Die Ausführung ist gewiss ungeheuer schwer und opfervoll, aber nicht unmöglich. „Man verlangt so selten von den Menschen das Unmögliche.“ (Goethe)



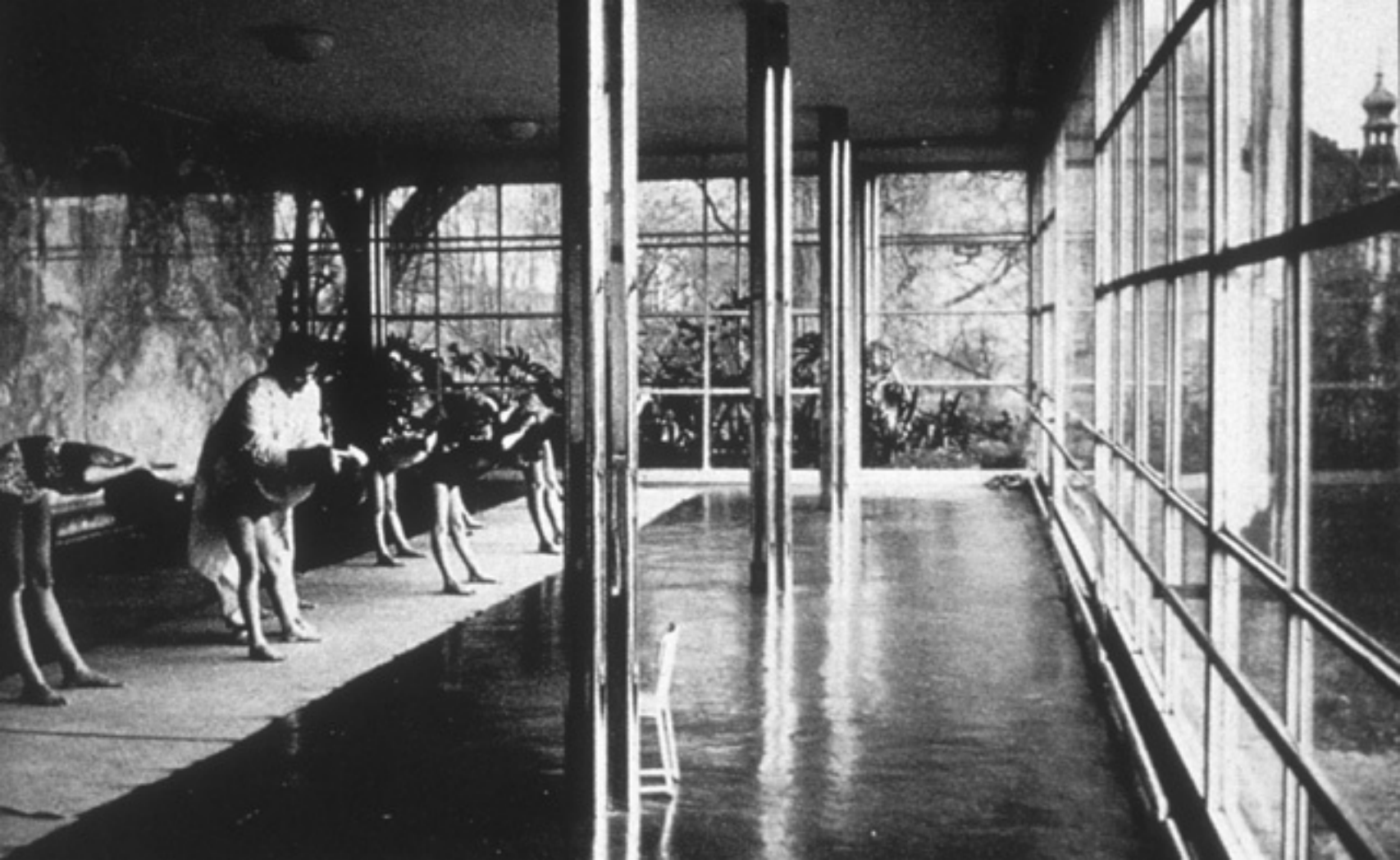


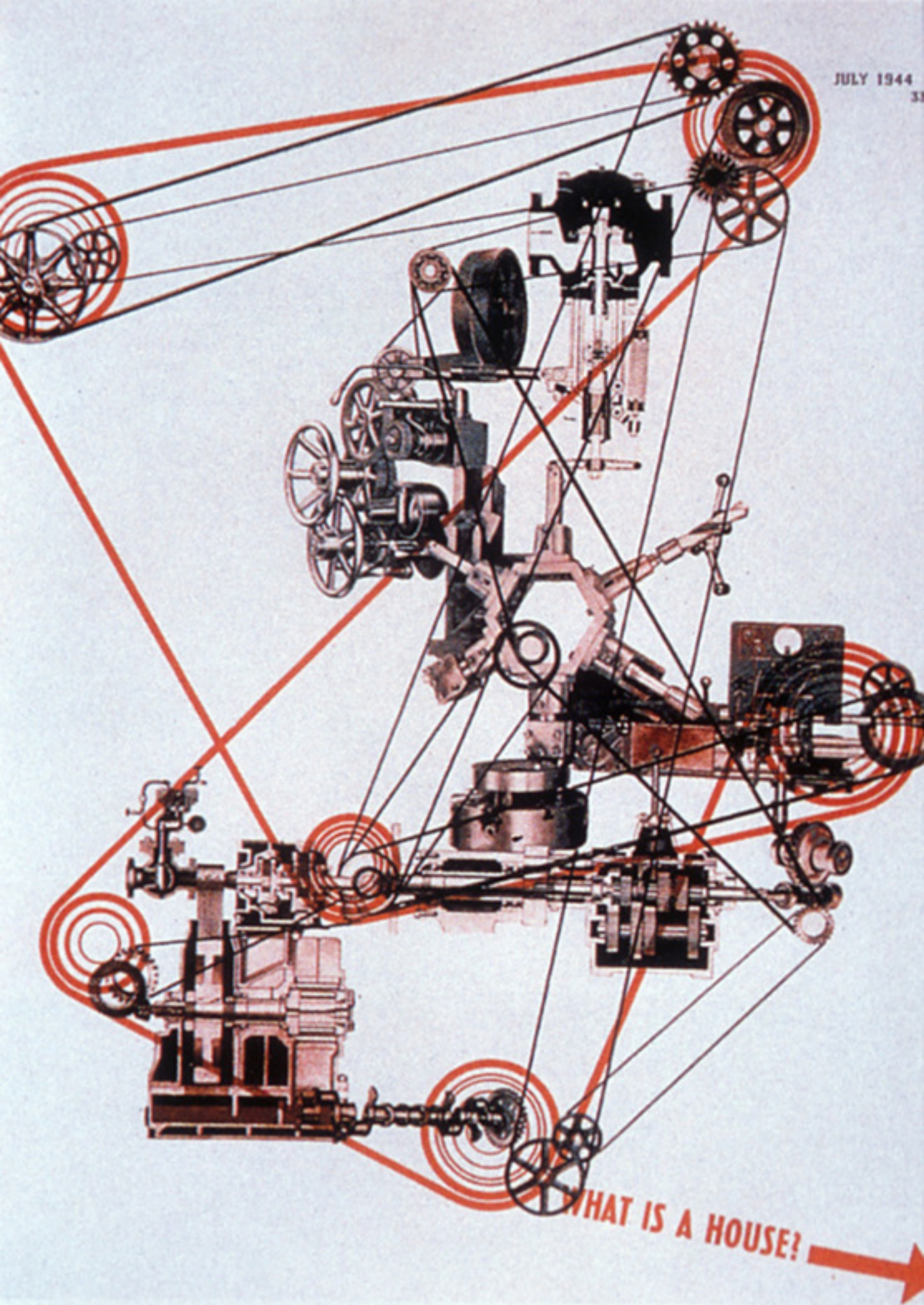
























A Home in a Prairie Town

By FRANK LLOYD WRIGHT

This is the Fifth Design in the Journal's New Series of Model Suburban Houses Which Can Be Built at Moderate Cost



CITY man going to the country puts too much in his house and too little in his ground. He drags after him the fifty-foot lot, sees the twenty-five-foot lot, finally the party wall; and the home-maker who fully appreciates the advantages which he came to the country to secure feels himself impelled to move on.

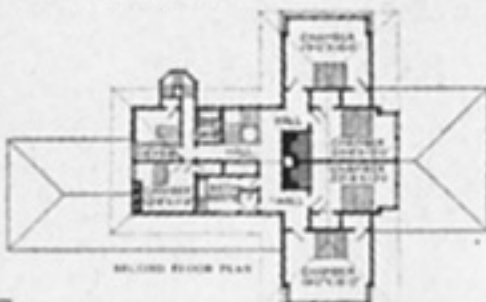
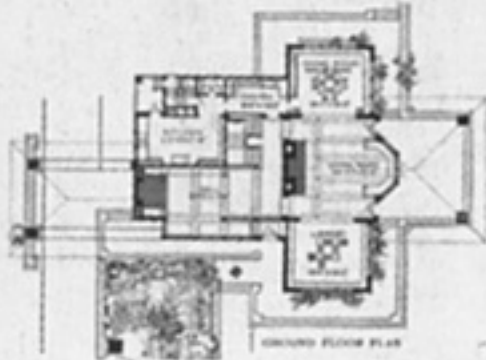
It seems a waste of energy to plan a house haphazard, to hit or miss an already distorted condition, or this partial solution of a city man's country house on the prairie begins at the beginning and assumes four houses to the block of four hundred feet square as the minimum of ground for the basis of his prairie community.

The block plan to the left, at the top of the page, shows an arrangement of the four houses that secures breadth and prospect to the community as a whole, and absolute privacy both as regards each to the community, and each to each of the four.

This perspective view shows the handling of the group at the center of the block, with its hill of simple lawns, retaining the foliage of curb parkways to better show the scheme, retaining the same house in the four locations merely to afford an idea of the unity of the various elevations. In practice the houses would differ slightly, though based upon a similar plan.

The ground plan, which is intended to explain itself, is arranged to offer the least resistance to a simple mode of living, in keeping with a high ideal of the family life together. It is arranged, too, with a certain well-established order that enables one to see without the sense of confusion felt in five out of seven houses which people really use.

The exterior recognizes the influence of the prairie, is friendly and broadly associated with the site, and makes a feature of its quiet level. The low terraces



and broad eaves are designed to accentuate that quiet level and complete the harmonious relationship. The curve of the terraces and formal lawns for extremely informal masses of foliage and bloom should be worked in cement with the walks and drives.

Cement on level is suggested for the exterior covering throughout, because it is simple, and, as now understood, durable and cheap.

The cost of this house with interior as specified and cement construction would be seven thousand dollars:

Masonry, Cement and Plaster	\$600.00
Carpentry	2500.00
Painting	200.00
Painting and Glass	200.00
Heating—combination (hot water)	200.00
Total	\$3500.00

IN A HOUSE of this character the upper reach and gallery of the central living-room is decidedly a luxury. Two bedrooms may take its place, as suggested by the second floor plan. The gallery features, nevertheless, a long, quiet location of the happy sense of variety and depth it lends to the composition of the interior, and the sunlight it gains from above to relieve the shadow of the porch. The details are better grouped by a study of the drawings. The interior section in perspective shows the gallery as indicated by dotted lines on the floor plan of the living room.

The second floor plan disregards this feature and is arranged for a larger family. Where three bedrooms would suffice the gallery would be practicable, and two large and two small bedrooms with the gallery might be had by rearranging servants' rooms and bath.

The interior is planned throughout with solid finish and trimmed all through with flat bands of Georgia pine, smaller buck bands following the line and casing. This Georgia pine should be selected from straight grain for stiles, rails and running members, and from figured grain for panels and wide surfaces. All the wood should be sheathed once and waxed, and the plaster should be stained with thin, pure color in water and glue.

Estimate's Note—As a guarantee that the price of this house is practical, and that the estimates for cost are conservative, the architect is ready to accept the commission of preparing the working plans and construction for this house to your Best Contract Office, providing that the building site selected is within reasonable distance of a base of supplies where material and labor may be had at the standard market rates.



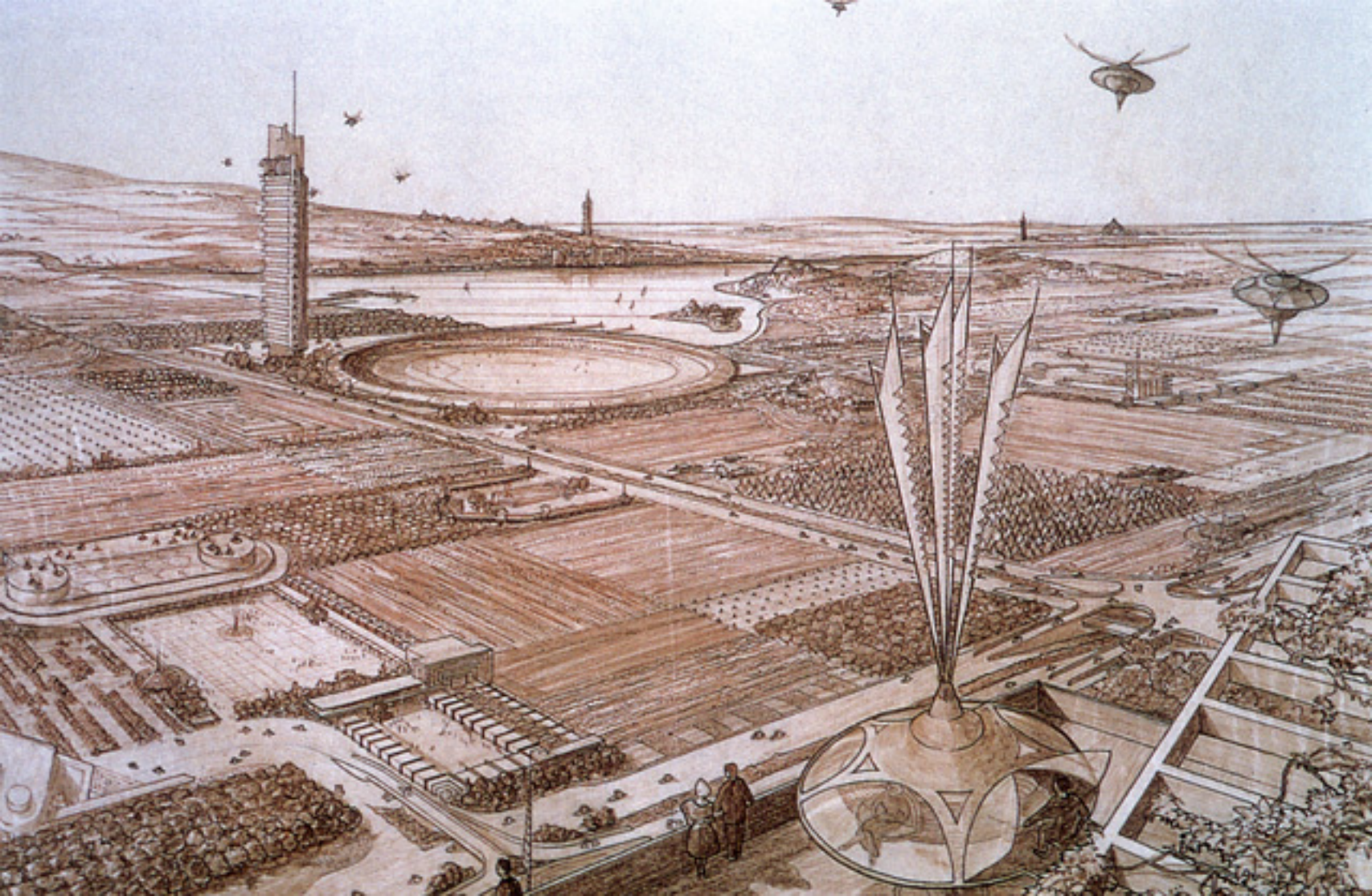
HALL, LOOKING TOWARD ENTRANCE



THE LIBRARY

LIVING ROOM AND GALLERY
INTERIOR VIEW OF THE FIRST FLOOR OF THIS HOUSE

THE DINING ROOM







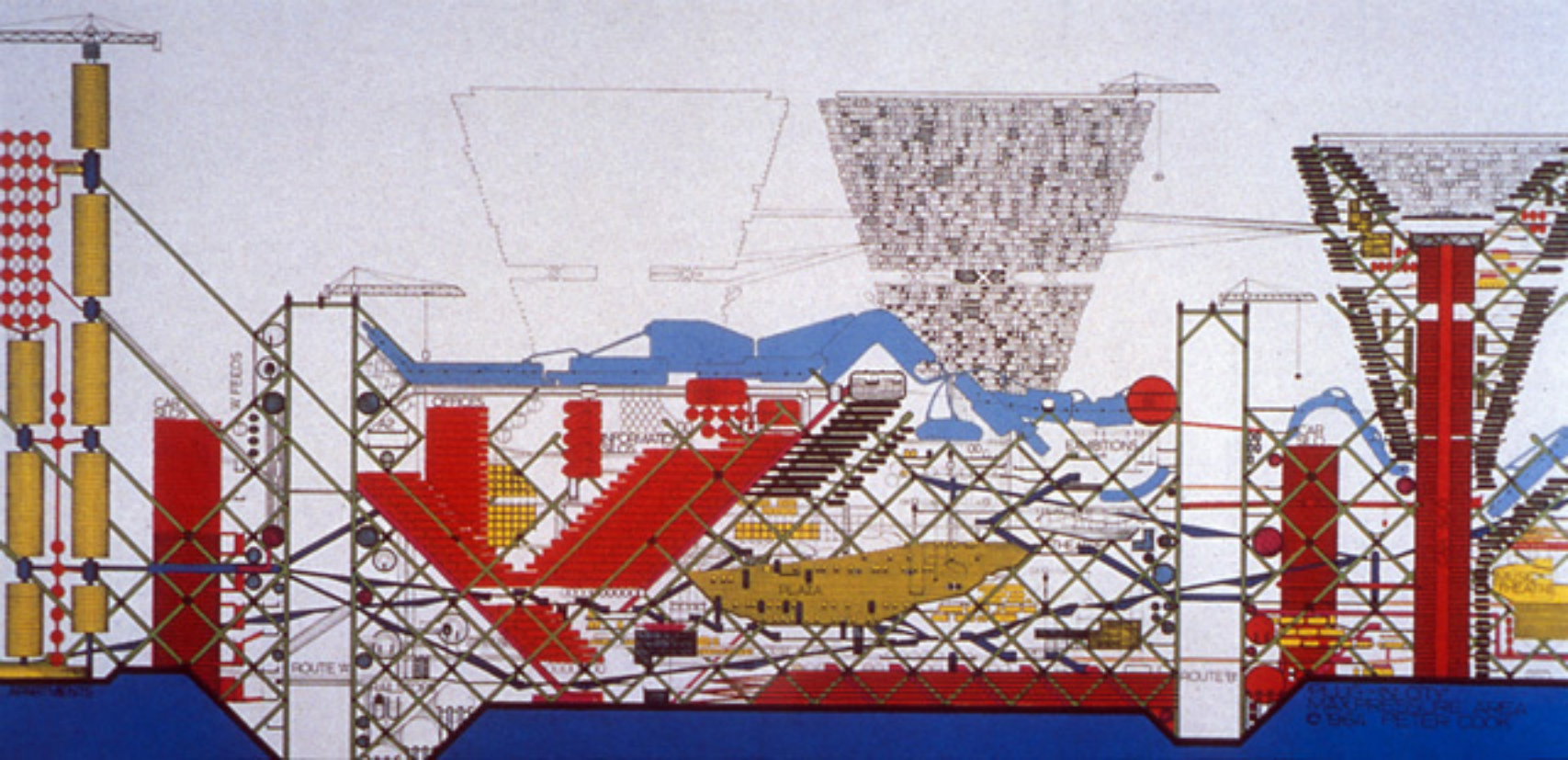
**HEALTH of the COUNTRY
COMFORTS of the TOWN**



LETCHWORTH
The FIRST GARDEN CITY







PLAN IN CITY
DRAWING BY THE ARCHITECTS
© 1964 PETER COOK







